2; Skrefsrud M-5 (1870-1871) 1942 AW42 Santal AW42

VII. CONCERNING PLEASURE AND JOY

181 To forget care and anxiety we have pleasure and joy: Dancing, singing, drumming the
517 dancing-drum and the kettle-drum, blowing the flute and the horn, playing the fiddle, folk-tales, stories and conundrums, hunting in the forest, catching fish, and beer drinking. Also metaphorical speech will bring pleasure; but this is to tutor people, we use it mostly in connexion with serious work.

a. Singing and dancing.

533 We have very many kinds of dances, and in connexion with the separate dances we
535 also have songs. In connexion with dancing and singing we drum the dancing-drum and the kettle-drum, and we blow the flute. The names of our dances and songs are the following: lagṛẹ̄, dọṅ, guluạri, ḍahar, baha, riṅjạ, bhinsạr, jhikạ, humṭi, guṅjạr, sọhrae, lọbọe, and duṅgeṛ. Dances without songs: the sword dance, the Dom dance, and lạuṛiạ. And songs without dancing are: forest songs, marriage recitation songs, folk-tale songs, rice-planting songs, and dirges. We blow the horn, for pleasure, at the
534 Flower festival and during the hunt without any dancing. We play the fiddle with all songs. We make the flutes of hollow bamboo, called bar laṅga bamboo. The horn we make of the buffalo-cow's horn and of the horn of the buffalo, and also of the horn of the Black Buck. The fiddle they make of wood or of a pumpkin shell, and on this they put a string of catgut, only one, and having strung horse-tail hair on a bow they fiddle; on the hair of the fiddle bow they apply salga[1] raisin; then only it sounds. The kettle-drum they make of an iron frame which they cover with buffalo skin. The dancing-drum they make with a cylindrical earthenware frame and cover it with skin of goats, etc.

535 Lagṛẹ̄, guluạri, and humṭi they dance at any time, the flower dance only at the Flower festival; the sọhrae, matwar, and guṅjạr dances they dance at the Sohrae festival; riṅjạ and bhinsạr they dance at the Karam festival; dọṅ they dance at marriages and at the Chạṭiạr festivals; ḍahar they dance during the hot season, only girls; jhikạ they dance at the Chạṭiạr, the Dom dance at marriages; and pạk dọn (the sword dance) and lạuṛiạ they dance at Sohrae and Sakrat, men only; lọbọe they dance at the Durga festival, and duṅgeṛ they dance when they spend the night at the

[1] Boswellia thurifera, Colebrake.

hunt.

3t Mukherjea O. Y-4,5 (ca. 1933-1939) 1902
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462 512 go with their cattle to look after their agriculture. [264] It is about 9 a.m. that they can think of a breakfast, when the women convey to the fields a plate of [262] "Bàsiàm damari" (*rice soaked in water and kept over-*[263] *night*) which they eat with relish with a pinch of salt and some "sang" (*fried leaves*) generally of "sajina" leaves. Now refreshed with a meal, they work on till midday. The women are in the meantime busy with the hearth, cook and clean the yards and houses with cow-dung. The men return from [264] the fields at noon and bathe and eat their noon-day meal, again of soaked rice and "sang." Now the [515] women can think of their food and this they take [264] after a bath and after the men have dined, exactly [171] like their Hindu sisters. It is now time for men to take some rest. They loll on "parkòms" (*stringed bed-steads*) and doze for a time and are off to their fields at about 2 p.m. in the afternoon. There they [517] dig, plough or sow till 4 p.m., and after returning from the fields go round the villages, visiting friends or indulge themselves in village sports. Meanwhile, [264] their wives cook their supper, draw water and husk paddy and again at about 5-30 p.m., the family take dinner, the same menu being repeated. The children are fed first, the men next, the women, last of all.

With evening, the Santals as a tribe shut themselves indoors. If you ask them, "Why do you retire so early?" They will perhaps answer with a bland

3t Mukherjea O. Y-4,5 (ca. 1933-1939) 1962
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smile, "O, there are the "Bongas" (*evil-spirits, deities*)." Thus finishes the daily routine of their lives.

The annual round of their life is a string of agricultural activities, working as day-labourers when there is no work to do at home, tribal feasts at the Holy-grove of the village or at the house of the Headman or other villagers, ceremonial hunts as during the "Baha" (*Flower-festival*), dances enmasse during the tribal festivities or at moon-lit nights and fish-gathering on a quest of joy and food combined.

And in between, if there is any leisure time they spend it in gathering fruit, making nets and in occasional hunts to the neighbouring forests and indulge in the delights of the chase of their primitive semi-hunting life.

Santal Cottages

Typical Santal cottages almost invariably stand on both sides of a straggling "kulhi," (*village lane*) where pigs squeal and fowls flutter about.

Each cottage is a two or three-roomed affair. On the floor corn is strewn for being aired. The plinth made of mud, rises one to three cubits high, the average being a cubit and half. It is beautifully blackened with a dye made of burnt straw plastered with cow-dung. The walls of the houses are made of bamboos or "sal" logs and are generally plastered

3t Mukherjea O. Y-4, 5 (ca. 1933-1939) 1962
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No information is sent by a knot of strings (*gira gath*), it is conveyed orally. *Por Sendra* is purely a relaxation at pleasure during the mouth of *Chaitra* or *Baisakh*.

APPENDIX III

Pàris.

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(A Note on Santal clans and sub-clans by Dr. Campbell.)

"The Santals are divided into eleven septs, but originally, it is said, there were twelve, one of which has been lost. Each sept is subdivided into sub-septs of which according to the popular belief among Santals there are twelve. In fact, however, the sub-septs of each sept vary in number, as the following list will show.

Sept Kisku:—

Sub-septs:—Nij Kisku, Gaṛ . . , Ok' . . , Obòr . . , Màñjhi khil . . , Naẹke khil . . , Son . . , Aḍ . . , Badaṛ . . , Biṭol . . , Sada . . , Paṭi . . , Jabe . . , Ṭika. . and Katwa...

3a Culshaw M-5 (1932-1943) 1949 AW42 Santal AW42

A fourteen-year-old boy who was once asked his name replied: "By my name I cannot do anything." Pressed for some explanation of his words, he said: "By my name I cannot walk." It was then explained by some bystanders that the name by which he was known was *Leḍha*, "the lame one". There is a large number of figurative and hidden names for common objects. These names are used in conversation between those who are in the joking relationship with one another and particularly at the time of weddings. "White horse" is beer and "red horse" is spirits; "sheep's *ghi*"[1] is salt; "jackal's horn" is pepper; "frog spawn" is water. "We are sweeping the courtyard" means that we are washing our teeth; "Have you taken the harrow over the field?" means Have you brushed your hair? "Have you married off your middle son?" means Have you eaten your rice? There are many phrases to describe the evacuation of waste products from the body, one of which may be quoted. A man excuses himself from the company of his fellows with the words, "I am going to pay my rent!"

The Santal love of colour and decoration also gives expression to their sense of the joyous in life. Men are sparing in the use of personal adornment, though youths wearing ear-rings or necklaces made from seeds pass without remark. Women are fond of ornaments. Most of them wear a small flower-shaped brass ornament in the left side of the nose and have brass ear-rings. They all wear a *hasli* of silver or brass, a large ring that hangs round the neck. Bangles of silver, shell or glass are worn. They delight to fix flowers of red and white in their hair, and they enhance the lines of their eyes with a dark paste. On special occasions some of the heavier ornaments are brought out—large bell-shaped ear-rings, silver ornaments for the hair, anklets and rings for the feet and toes. The women also decorate the houses with gay-coloured patterns. The houses receive a new plaster coat of earth at the end of the rainy season in preparation for the Harvest festival. The house plinth or veranda and the wall up to a foot or two above the plinth are plastered a very dark grey, the colour being prepared by mixing cowdung with straw ash. Above this dark colour, on a first coat of light earth, the housewives vie with one another to attract the attention of their fellow villagers and of passers-by. There is no uniformity and the colours used depend rather on the coloured clays that are available in the neighbourhood of the village, but red predominates. Some house walls give

[1] Clarified butter.

[TEXT CONTINUED ON PAGE 50]